Journal of The American Institute of

ARCHITECTS

February, 1947

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PUBLISHED MONTHLY AT THE OCTAGON, WASHINGTON, D. C.

JOURNAL OF
THE AMERICAN INSTITUTE OF ARCHITECTS

FEBRUARY, 1947 VOL. VII, No. 2

Contents

ILLUSTRATIONS

The *Journal of The American Institute of Architects,* official organ of The Institute, is published monthly at The Octagon, 1741 New York Avenue, N.W., Washington 6, D. C. Editor: Henry H. Saylor. Subscription in the United States, its possessions and Canada, $3 a year in advance; elsewhere, $4 a year. Single copies 35c. Entered as second-class matter February 9, 1929, at the Post Office at Washington, D. C.

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What a Young Planner Ought to Know

By Joseph Hudnut

An address before the recent Annual Meeting of the American Society of Planning Officials.

SEVERAL YEARS AGO, being troubled in conscience, I examined somewhat more curiously than usual the curriculum in regional and city planning which was being given at Harvard — nominally under my direction. I discovered many strange practices and conventions; but these seemed less arresting to me, after twenty-five years of university life, than the singular fact that no two instructors in planning had the same notion of what ought to be taught. The architects on the Faculty of Design taught architecture, the art historians taught art history, and the landscape architects taught the gentle art of improving nature: each had his circumscribed fund of knowledge, his codified body of doctrine. The planner's province was the universe, amid whose illimitable stretches of space and time he appeared to have no other guide than his estimable intentions and his vagrant intuitions.

Unaware of my audacity, I set out to bring some definition and order into this unplanned cosmos. I began by asking advice. I asked the chairman of each of the seven-score departments into which Harvard is divided (we live here in separate cells like doves in their dove-cot) to tell me what courses of study were, in his judgment, indispensable to the education of a planner. "What is it," I asked, "that a young planner ought to know?" I had in mind not so much the knowledge which pertains to a planner's trade—the tools by which he makes a living—as that range and depth of understanding which makes a planner truly serviceable to the forward march of humanity.

One hundred and twenty courses of study were described by at least one of my colleagues as essential to this end; seventy-five others as "desirable."

Now there are three things about this fishing expedition which seem to me remarkable. First, the range and variety of the game

which came to my net. Almost every intellectual discipline — excepting, as I remember it, the discipline of architecture—was included. *The Politics of Aristotle* and the *Divine City of St. Augustine,* for example, were offered to the student of planning in the same table d'hote which included the *Sanitation of Water Supply* and the *Statistical Analysis of Municipal Budgets.* For soup, a bowl of *The Cultural History of the Age of Elizabeth;* for fish, *Theories of Social Consciousness;* and for sweets, *New Trends in Education at Chicago.* No profession, I think, was ever complimented by so wide an appraisement of its necessities.

Yet the range and variety of this program of studies, the synthetic program which would have implemented the advice of all the chairmen of departments, astounded me less than its extraordinary length —a length unusual even for fauna as hardy as students of planning. Thirty-three years would be required by this program for the general education of a planner—I mean by this the cultural disciplines which properly precede, or at least accompany, professional courses, so that, including these vocational courses, and of course the necessary period of apprenticeship in the field, a student would be ready to begin his professional career at about the age of seventy years.

The variety was indeed wide, the vista long and formidable; and yet these characteristics of this composite curriculum impressed me less when I came to understand the true nature of planning than still another and less easily recognized characteristic. I mean its wisdom.

Who is this *planner?* this man who is to guide, to rebuild, to reorder the world? who is to recognize and evaluate the deficiencies of our economy? to shield and encourage the healthful growth of society? prepare the way for the perfect life? This virtuoso in foreknowledge, this deputy-God dispensing thunderbolt and sunshine: what discipline is too severe when measured against the fateful decisions that he must make? At what risk shall we place a single province of learning beyond his ken? He will build his ignorance into the fabric of the universe.

Plato prescribed thirty-five years of education for the planner. Only at the completion of that long curriculum were they to be flung into the world to make their living; and only if they survived fifteen years longer in the world, unaided

by special privilege, were they admitted into the sacred circle of planning.

This education was not out of scale with the responsibility which Plato gave to planners. Once admitted to that circle, they were philosopher-kings: planners untrammeled by money, wife, child, or Congress; ruling by the serene uncontroverted power of wisdom over businessmen, farmers, soldiers, private property and the C.I.O. In Plato, as in Lucretius, the planner views as from a mountain top the clash of legions on the plain below and, like the gods above the field of Troy, charts the course and the victory.

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When Plato and the Harvard faculty are in agreement there would seem to be little more to be said. We may give our attention now to some of the details. I do not intend to catalog all of the one hundred and thirty courses of study prescribed for the planner; but I think it will be interesting to consider some of the more pertinent among them.

Take, for example, history. I sometimes find among planners a certain rudeness towards history. They turn their backs upon that somewhat threadbare Muse or, if they notice her, they do so with no other intent than to call attention to the poor lady's inconsistencies and frustrations.

Now history offers the planner some gifts which are very essential to his art. Cities are not static things ready, like stone or wood, to be reshaped by the hand of a sculptor. Cities are things *in process* — things that are going places—and which have a momentum engendered by events which lie very deep in time. How can we hope to know that momentum and estimate its direction and its power being ignorant of these events?

Planners, who live in time no less vividly than in space, must think of time as a continuous flow. The cup of water you lift from the stream today was yesterday in the hills and tomorrow may reach the sea. The problems of change and of becoming which seem most specific to our day have had in truth a long continuance. They are but little disguised by our mechanizations and our new manners.

Ten courses in history were recommended. These are not too numerous or too arduous to create that sense of continuity, that awareness of past crises and con-

flicts, of the march of peoples and empires, of the impact of great renowns and ideas, which ought to furnish the mind of a planner and illumine his path.

Nevertheless the study of history seemed to my colleagues less essential than the study of the social sciences: I mean, of course, sociology and economics. These are actually only deductions from history; but people who are in a hurry may be expected to take the deductions and let the premises go. Planners, always in a hurry, are sometimes unaware even of the deductions. I am continuously surprised by the number of people who plan the happiness of mankind without taking more than a momentary glance at the structure or the movements of the society which environs them. There is no field in which men argue so romantically and from premises so scant, or where they are less hesitant to follow their convictions into action. Of course I know that our society is in need of reconstruction; but I could wish that some of our planning officials were more adequately armed for that somewhat exacting undertaking.

A knowledge of what men are rather than a vision of what they ought to be would save the planner the labor of many Utopias. Shall we, for example, give the city order not knowing whether or not the citizens may not be made happy by disorder? How do we know that neighborhoods will encourage the good life? What kind of class consciousness is this promoted by the housing projects for lower-income groups? And those divergent and uprooted cultures which have been brought by accident into our industrial cities—those conflicting moralities, folkways, habits of thought and conduct; how are these fitted into the general code proclaimed from Washington?

Our practices are crowded with rules of thumb, conventions, clichés, *a priori* assumptions which rest chiefly on habit and the deductions of do-gooders, being seldom supported by objective studies or experiments in the field. We must build a basis of realism under that meringue.

Some of my friends on the Faculty advised the planner to seek that basis in the study of politics: politics being, if I understand it correctly, a kind of sociology translated into action. The materials of the planner, it appears, are not only populations and the ideas which mold populations, not the

distribution and use of wealth merely, nor yet the physical substances which these create, but also the machinery of government and the men who run that machinery. The planner must be at home amid constitutions, cabinets, legislatures and laws. He must know how ordinances originate, how they are enacted, how enforced and how evaded. He must know when to bribe and whom to bully and whom to persuade. The making of Master Plans is a pleasant vocation and yet there is nothing, I think, could so revive my faith in planning as to learn that some upright, irreproachable planner had neglected his Master Plan in order to buy half a dozen congressmen.

History, sociology, economics, politics—these are the more important of the social sciences which the planner must command; but they are not less essential than a knowledge and sustained experience of the physical sciences. These form a second and equally important province of thought. The world, in majestic flight through space, obsequiously offers to the planner her vast and variegated surfaces of land and sea, of mountain, prairie, island, forest and river, strewn with the multiplex inventions of man. These the obliging geographer and geologist have in part catalogued and described; these the chemist and physicist have explained and codified; these the biologist and anthropoligist have made into functions of human life. Here is the planner's oyster, made ready for the table.

The planner must know the physical world not as a traveler might know it, but as it is known to those who unlock the laws which govern it, and which bind together the pageantry of the universe. His keys will be mathematics, laboratory techniques, statistical methodology, and the languages. He will examine the nature of matter and of living force, of light, heat, sound, and the new kinds of rays; he must know the secrets of magnetism, metallurgy and mechanics, of rainfall and forestry. He must acquaint himself with the species of animals, plants and men; with the diversity of cultures and populations; with the laws of respiration and of the circulation of the blood; with the spectrum; the theory of neurosis; the effects of aspirin and dynamite; the peculiar behavior of uranium; nor should there be any one of the substances out of which the world is fashioned the nature of which should be considered alien to his catholic art.

Such knowledge is not valued by the planner "for its own sake," but rather for the sake of those *technologies* which rest upon it. These form the inexhaustible materials of his art: applications of science to life. The list of essential studies proposed by Harvard is stuffed with more technological disciplines than that proposed by Plato—certain evidence, I suppose, of human progress. It is evident that the planner's role is conceived in Cambridge as an active one: he is not merely to observe and comment, or even to experiment and explain merely, but to practise. He has need of tools; he must know the uses and consequences of tools. These tools are technologies.

In our time the technologies of coal and steam, of electricity and the waves of the ether, have made over the world. The conquest of power, the speed and facility of communication, the volume and unlimited variety of our production, have created for men a new nature. That new nature, a nature *in process,* is as much the material of the planner as are valley and hill, prairie, forest, and the society of men. The internal-combustion engine and the dynamo are circumstances in our environment as firm and as consequential as are tree and meadow. The railroad is an agency of commerce as palpable as are river or sea-lane; and the newly charted highways of the air, invisible and unsubstantial, will soon as definitely channel and determine the activities and relationships of men. The printing-press, the camera, the radio which hourly hurls its tornadoes of sound across the land: these and the thousand other mechanisms of our day surround us, mold us, and challenge the planner.

We do not realize how suddenly and how carelessly we wandered into this iron theater or how incalculable are the vast anonymous energies which shaped it and are each day reshaping it. Only yesterday we lived with meadow and forest, our quiet cities only a little set apart from the green realm of nature. Suddenly, like an apparition, this our mechanical world appeared around us. James Watt, obscure mechanic and student of mathematics, tinkered at Glasgow with a steam condenser—and our cities were presently ringed with the stacks of giant factories. Michael Faraday, bookbinder and bottlemaker, recorded at Cambridge a new relationship between

magnetism and the electric current —and in our cities day was extended into the night. Wilbur and Orville Wright lifted their frail contraption of wire and cloth above the sands of Kitty Hawk—and across the earth the continents were drawn together.

These men were forerunners: outposts of a great army. Today there are few such solitary inventors. Technical progress moves forward in echelon, the collaborative work of thousands of men, each master of some fragment of funded experience. These men are organized, disciplined, equipped with costly and elaborate instruments, and sponsored by universities and great corporations. Behind the walls of innumerable laboratories and by trial and correction in every avenue of life they expand the intricate machine upon which our civilization rests.

What planner shall comprehend that giant Frankenstein? What specialist in prevision shall plot the road which he will take tomorrow? What charts, diagrams, statistical analyses shall measure his speed, stepped up each day, or his power, such as man has never imagined? And what strong hand shall stay his swift triumphant feet?

Thirty courses in the technologies are noted on my list—not too many, I think—and among these are included not only the technologies of engineering but of commerce and social functioning. These also are applications of science: not only the methods and principles which govern manufacture, transportation, agriculture and the construction of skyscrapers but the methods and principles which govern or ought to govern education and advertisement, public health and medicine, law enforcement and the prevention of crime, the organization of force on land, sea and in the air, and the administration and structure of banking, industrial management and labor.

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I could extend the catalog; but I shall lay only one more claim upon your patience. I shall mention only one more of the groupings into which my list seems—more by usage than by logic—to divide itself. This grouping is *art*.

I am not of course thinking of art in the general sense of making and doing—as, for example, in *the art of city planning* or in *the art of politics*—but rather in the more specific sense of making and doing in that manner which transcends utility and which has as its objec-

tive the interpretation and illumination of life. Such art includes music, sculpture, letters, the theater, the dance, and the crafts when these rise above the shallow level of the market.

There is a school of planners—none of whom I am sure are planning officials—who conceive an ideal scheme of life in terms somewhat lower than those of civilized living. I have seen Utopias which were little more than great machines for producing and consuming: with commodious factories guarded by groves of trees, shopping centers glorified with parking space, wide direct streets for traffic from which lead residential lanes where traffic is discouraged, and the population symmetrically lodged either in the housing projects of the NHA, aseptic of architecture, or in white surrounding wreaths of Cape Cod cottages. In general I am for such Utopias, and yet I sometimes think that their planners have in part lost sight of the purpose of their planning. The town functions; there is light, air and proper exposure; traffic moves smoothly; and the children live at the proper distances from school; but there is oftentimes neither grace or dignity or meaning in the city pattern. There is no *architecture*—a term which implies proportion and balance in the buildings, in streets and open places, and form and sequence in their collective whole.

I must confess that I entertain some prejudice in this matter. The tradition of architecture in city planning is certainly a very old one. For centuries cities were shaped by the thought and vision of architects; and when I remember the cities thus created—Athens, Florence, Rome, Venice, Renaissance Paris, Georgian Philadelphia—I can't help thinking that the architects did fairly well. The art which they established in the great centers of civilization flung its radiance into provincial town and village—and into the million lives of those who lived there. I could wish that our planners, losing none of their resolute science, were yet more solicitous of that beautiful and consoling light.

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And now the student of planning, having completed his one hundred and twenty courses of general studies—having added to those architecture and the disciplines specific to planning—having served after that his ten years of apprenticeship in the field—and having arrived at the age of

seventy-five — is at last ready to begin his professional career. He will have need then of still another store of funded knowledge. I mean, of course, philosophy.

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Philosophy, interpreter and consoler amid the world's confusions; guardian, shield and companion to man throughout his long upward journey; master planner and architect—divine philosophy must now sit beside his hearth and comfort the planner for the world's indifference. We must be careful lest he should meet that enrapturing goddess at some earlier point in his education.

Honors

ELIEL SAARINEN, F.A.I.A., of Cranbrook, is the unanimous selection of the Board of Directors, A.I.A., to receive the Gold Medal, highest honor of The American Institute of Architects. The presentation will be made, in accordance with tradition, at the next Convention of The Institute.

JOHN WALTER CROSS, F.A.I.A., of New York is one of four recently elected to the National Institute of Arts and Letters, in its Department of Art. FRANK LLOYD WRIGHT, CARL MILLES, Hon. A.I.A., the sculptor, and KENNETH HAYS MILLER, painter and etcher, are the other three honored by election. CHRISTOPHER LAFARGE, another architect and the son of an architect—the late C. Grant LaFarge, F.A.I.A. — who turned from his profession to letters, also was elected to the National Institute of Arts and Letters, in its Department of Literature.

WALLACE K. HARRISON, of New York, has been appointed by Trygve Lie as Director of Planning in the construction program of United Nations. Mr. Harrison will be assisted by a United Nations Board of Design Consultants made up of eminent architects of member countries.

To SAMUEL CHAMBERLAIN of Marblehead, Mass., The Institute has awarded, through action of its

Board of Directors, the Fine Arts Medal of The Institute, for distinguished achievement in etching. The presentation will be made, possibly, at the 1947 Convention.

HENRY HARRISON MADILL of Toronto has been elected an Honorary Corresponding Member of The American Institute of Architects.

TO LE ROY BARTON of Port Washington, N. Y., formerly a pillar of strength in the Office of the Supervising Architect, the Legion of Merit. The citation reads: "Colonel Le Roy Barton rendered distinctive service to the Government as Inspector General, New York Port of Embarkation, from September 1943 to October 1945. He contributed immeasurably to the economy and efficiency of operations by devising solutions for the most complex and troublesome problems confronting the port." Col. Barton was also authorized to wear the Army Commendation Ribbon "for specific accomplishments achieved with distinction during the period July 1945 to March 1946." New York State awarded him the Conspicuous Service Cross.

Extra-Curricular Responsibilities of the Architect

By Jacob Moscowitz

Excerpts from an address before the Buffalo Convention of the New York State Association of Architects in Buffalo, October 17-19, 1946.

THE mere addressing of a convention of professionals is in itself a responsibility, let alone to presume to talk to one's fellow practitioners on the very subject of the responsibility of the profession to certain of its fields of practice. I shall say my little piece, therefore, fully mindful of that fact.

I'll begin with a digression. I was asked to suggest a title for my talk. The obvious one was to call it the work of the Planning Workshop of New York. But this Workshop merely considers itself as one more of those small groups attempting to make its little contribution to the whole problem of city and neighborhood planning. We may be justified in using it as an example of an activity of archi-

tects in the field of their responsibility to city planning through extra-curricular work on their part.

The job which the members of the Workshop have taken on themselves is a thank-you job—with a very questionable amount of thanks from the body politic. They work nights. The architect's responsibility is so great that he must feel impelled to do extra-curricular work; work which he is not, and will not be, paid for.

The degree, then, to which an architect is impelled toward extra-curricular work is a measure of the degree to which he considers himself responsible to society as a citizen, and therefore to make his contribution to the community, even though he is not paid for it.

It is this impelling force which drives the members of the Planning Workshop in their attempt to make some contribution in the field of research, in the physical expressions of our environment. Underlying the work of the Workshop is the concept of its members that as architects, and potential architects, they are, first of all, citizens of a community.

The Planning Workshop was sponsored by the Federation of Architects, Engineers, Chemists and Technicians, as an outgrowth of a series of forums under its auspices, and conducted by José Sert, Henry Churchill, Serge Chermayeff, and others. Its membership fluctuates. There are some 40 to 50 members — architects, draftsmen and draftswomen—all working in a thoroughly cooperative spirit.

To me, the most significant phase of their work lies in their over-all approach and the terms of reference they use by which to judge their proposals. We are apt too often to become influenced by, and to deal too much with, the machinery of city planning as such, forgetting entirely what we mean to accomplish by it, and what the ultimate purpose of all our planning may really be. As a result we lose our terms of reference and thereby the criteria for judgment and evaluation.

Not so the Planning Workshop. Its ultimate test of any proposal, be it programmatic or physical planning, is: How does it affect the life of the individual, from infancy to old age—as a member of the family, or at work, or in recreation, health, education, in moving about, etc.?

There is a small group which deals with research in program-

ming and standards. They ask what it is we must find out and why. Then, what should be the main thread of approach in order to organize the work programmatically and for standards. They take nothing for granted, and are no respecters of age. Their judgment is on what you propose, and not who you are.

They conceive of the architect as a humanist. Meaning that architects must be aware of the fact that, as physical planners, they are in a very real measure the creators of one of man's principle conditioning factors—his physical environment. As such they realize that the problem is the creation of a total physical environment which will give the fullest scope and freedom to man's potentials, socially and physically. The terms of reference of all their thinking is: How will such and such a condition affect the individual?

We may well ask ourselves the question whether, in the field of research particularly, the situation is not one which requires a thorough and general over-all coordination of all the factors and elements that go to make up the total machinery of urban planning. We have a background of knowledge in all the related sciences affecting urban development which is enormous. But, because of the chaotic state which exists, we are unable to take full advantage of this knowledge. It would seem to me that the main responsibility for all that which makes for coordination in this field lies chiefly with the architect in the province of research. It is he who eventually translates the programmatic requirements contributed by the various sciences into a physical pattern. The state of knowledge in the field of urban development is now one to which the architect can and should contribute not only to the physical solution, but also contribute to the quality of the programming as it may ultimately affect the conditioning of man through the physical environment he creates. One of the first tasks in this would be that of coordinating existing knowledge in the various fields.

It is for the lack of this that we still fall back on the excuse that there can be no ultimate right and that, therefore, in the final analysis it is all a matter of trial and error. True, but the question is whether we really base our trials on the full state of knowledge now at our disposal to minimize the seriousness and extent of our er-

rors, or whether we should continue on a hit-or-miss basis, with more misses than hits.

The process of trial and error carries with it a responsibility on the part of those proposing the trial. We must make sure that the proposals which we put on trial are the result of the full state of knowledge and experience now existing in the field. I believe that the architect bears a large share of responsibility for correcting the existing situation in that area.

However, since that which the architect has to deal with impinges itself on other sciences—sociology, economics, education, health, etc. —in the practice of which he has no experience, then for his research he must draw upon those who are engaged in the other sciences.

This the members of the Planning Workshop are fully aware of and they act accordingly. In the process of drawing in experts from various fields, the group, working on programming and standards, has therefore discovered what would seem to be another responsibility of the architect in city planning: namely, that the architect can become the polarizing agent through whom all the other sciences make their contribution in the complex of that which is ultimately produced — the physical plan. The group working on standards and programming develops the program categorically after discussing the broad approach on the basis of an adopted frame of reference. This will serve as a basis for questions to be raised with the experts in the other sciences as they are brought in. It would also indicate to the experts not only salient factors that concern the scientists separately but also the nature and the degree of interweaving, cross relation, and interaction of each science to all the others.

A similar attitude prevails in their approach to techniques of actual physical planning patterns. This is the work of what they call the Pilot Planning group. Here I want to permit myself another little digression in explanation of what they mean by the term Pilot Planning.

Sometimes, particularly in the matter of public relations, a mere name can be a stumbling-block to an acceptance of an idea. Such an instrument of physical planning is that which we call the Master Plan—a pat term which we have accepted without question. I stress this because I consider it as another example of a responsibility of the architect, namely to re-

evaluate definitions in some of the important instruments of physical planning. There is a great deal of confusion both in the minds of the planners and public, particularly the latter, as to what is meant by a Master Plan. This has contributed no little to the lack of acceptance of that which is a prime phase of planning.

The Planning Workshop believes that, if a Master Plan, as a long-range proposal, is to act as a guide only, indicating a direction in which development is to take place and not as a definitive blueprint, then the term Master Plan is not correct. It gives too much the impression of being frozen and unchangeable; whereas the term Pilot Plan is more descriptive of the function of guiding. There is of course a proper place for the use of the term Master Plan. That is when it is used to describe each successive definitive state in an unfoldment in time in the direction indicated by the Pilot Plan.

With that understanding of the function of Pilot Planning, the group came to the following conclusions. First, that the physical patterns must be based on a set of planning directives which contain all the requisites demanded by a constantly changing and growing organism, recognizing that the physical environment is in a constant state of flux. Second, that these over-all directives must also be such where, in the process of succession, stage after stage, each stage will fit automatically as a proper pattern. Third, that the time factor must be considered as a definite and integrated dimension both for regular renewal of that which becomes outworn and for putting into effect the next stage of development as timed.

The group decided upon a set of directives which serve as a guide, beginning with the local neighborhood level up to the national. These they are now applying to a study of New York City.

In addition there is a group working on a case study at the community level. They selected the Chelsea area composed of several neighborhood units. The case study receives those determinants required to be given by the Pilot Planning group working on the city as a whole.

The selection of the Chelsea area was the result of a calculated policy and understanding that city planning must involve citizen participation. So keenly are the members of the Planning Workshop aware of this that one can safely

say that it permeates all of their thinking.

The Chelsea area contains one of the most cohesive groups in the city that is still conscious of itself as a community. It therefore contains corresponding types of civic organizations, so that they cooperated with the Workshop.

One can summarize the work of the Planning Workshop by saying that it has set itself the following tasks:

1. Programming and setting up of standards
2. Establishing directives and techniques of physical planning
3. Actual pilot planning at all levels beginning with the neighborhood unit and up.
4. Making contacts with citizen groups.
5. To delve into all of the instruments that are necessary for the whole complex of our physical environment as the progress of its work demands, including such matters as public administration and government machinery.

Their frame of reference is established with all the due consideration demanded by the responsibility that they are dealing with one of man's chief conditioning factors—his physical environment.

The Planning Workshop discovers that it is gradually developing, unconsciously, into a little center from which other groups gain a sense of coordination and fitness for their particular undertakings in the problem of city planning.

Now then, all of this little talk is really by way of what?

It is by way of the fact that the measure and degree of the architect's responsibility to city and neighborhood planning must be thought of in terms of his recognition that, as a planner and coordinator, he is the center around whom all of the elements that contribute to the creation of our physical environment can be coordinated in their proper balance.

That in all this he must realize that he is a servant of society and must be a humanist.

That the degree to which he considers himself as such is measured by the degree to which he is impelled to go out of his way, beyond the call of his actual daily practice, to fulfill his full responsibility.

The title—"architect"—has been highly dignified in recent years. In honoring the work of statesmen, when we want to give them the measure of their creativeness we

are wont to call them the "architect" of this or that national or international proposal. What contribution, then, can we, the literal professional architects make, to justify the title *we* bear as actual practioners in that which is our field of practice—the creation of man's physical environment—one of the chief, if not the chief source that conditions the human being for good or ill?

Southern California Chapter's Honor Awards

AFTER an enforced lapse during the years 1938-1946, the Southern California has resumed its Honor Awards Program. Under the skillful direction of a committee made up of George B. Allison, chairman, and Pierpont Davis, John Rex and Byron Tharaldson, the Chapter brought in an outside jury to tell it and the general public what architectural achievements of these recent lean years deserve special commendation. The jury: John W. Root, F.A.I.A., of Chicago, chairman, Pietro Belluschi of Portland and Ernest Born of San Francisco, made its selections from the 100 projects submitted, judging not only on the basis of photographs and drawings but also through visits to the completed works.

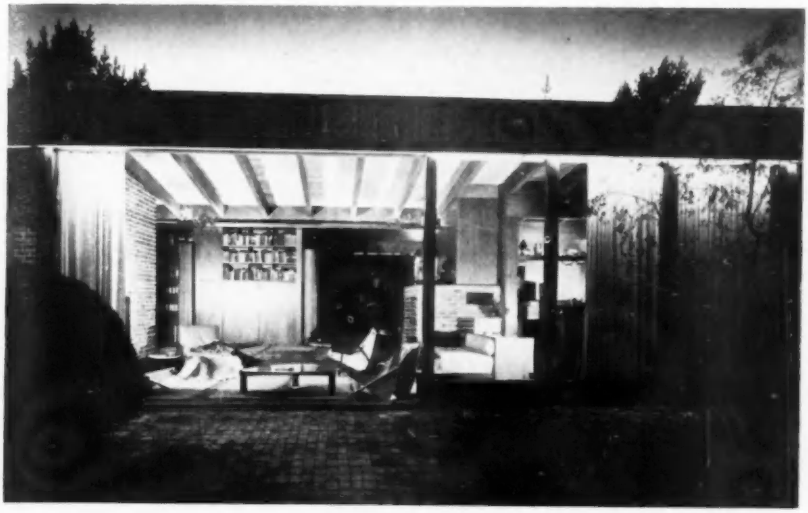
Eleven classifications were provided for the entries: I—Single Dwellings; II—Multiple Dwellings; III—Commercial Buildings; IV—Industrial Buildings; V—Semi-Public Buildings; VI—Public Schools; VII—Federal, State and Municipal Buildings; VIII—Memorials; IX—Group Design; X—Site Planning and Landscape Architecture; and XI — Miscellaneous Projects.

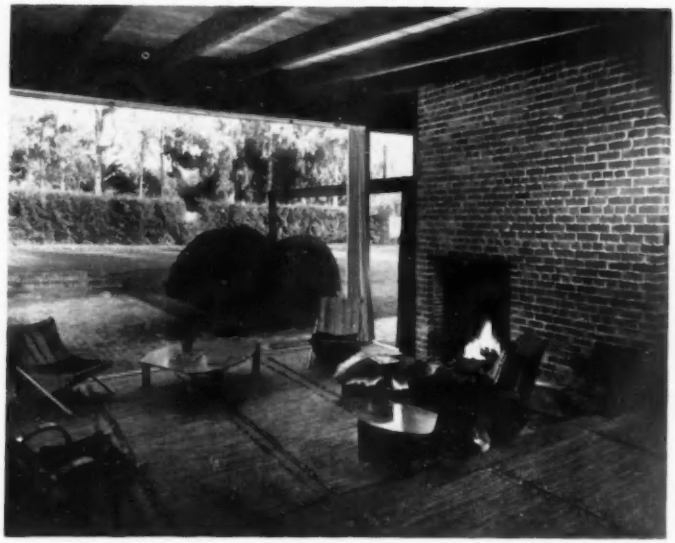
Two DISTINGUISHED HONOR AWARDS were made: the John Nesbitt residence (1942) at Brentwood by Richard J. Neutra; and Baldwin Hills Village, of which the architects were Reginald D. Johnson with Wilson, Merrill and Alexander associated and Clarence S. Stein, consultant.

HONOR AWARDS went to:

The George Behrendt residence (1940) in North Hollywood; architects, Sumner Spaulding, F.A.I.A., John Rex and C. Gordon Deswarte.

To the Rudolph Leibig guest house and farmer's cottage, Encino; architects, Sumner Spauld-





DISTINGUISHED HONOR AWARD OF THE SOUTHERN CALIFORNIA CHAPTER
JOHN NESBITT RESIDENCE, BRENTWOOD. RICHARD NEUTRA, ARCHITECT
Photographs by Julius Shulman

DISTINGUISHED HONOR AWARD OF THE SOUTHERN CALIFORNIA CHAPTER

BALDWIN HILLS VILLAGE. ARCHITECTS: REGINALD D. JOHNSON; WILSON, MERRILL & ALEXANDER, ASSOCIATED; CLARENCE S. STEIN, CONSULTANT

Photographs by Margaret Lowe

ing, F.A.I.A., John Rex and C. Gordon Deswarte.

To the Kelton Apartments (1941) in Westwood; architect, Richard J. Neutra.

To the Frederick Wellensick Shop (1945) in Pomona; architects, Sumner Spaulding, F.A.I.A., John Rex and C. Gordon Deswarte.

To the Pan-Pacific Theater (1942) in Los Angeles; architects, W. L. Pereira; Wurdeman and Becket, associated.

To the Embassy Shop (1945) in Beverly Hills; architect, Douglas Honnold, with John Lautner, associate.

To The Beverly Hills Club (1945); architect, Douglas Honnold, with John Lautner, associate.

To the Red Cross Chapter House, Los Angeles; architects, Sumner Spaulding, F.A.I.A., John Rex and C. Gordon Deswarte.

To the Community Facilities Building at Cabrillo Homes Housing Project (1943); architects, Eugene Weston, Jr., F.A.I.A., and Walter L. Reichardt.

To the Motion Picture Country House (1942), Woodland Hills; architect, W. L. Pereira.

To the Suva Street School (1946), Bell Gardens; architects, Marsh, Smith & Powell.

To the Channel Heights Housing Project (1943), San Pedro; architect, Richard J. Neutra; Lewis E. Wilson, consultant.

To Barret Textile Corporation Shop (1946), Los Angeles; architect, Sumner Spaulding, F.A.I.A., John Rex and C. Gordon Deswarte.

CREDITABLE MENTIONS to:

The Zwell residence (1945) in Pasadena; architect, Whitney R. Smith.

Tilford's Restaurant (1946), Los Angeles; architects, Walter Wurdeman and Welton D. Becket.

Ralph C. Flewelling's architectural office (1946), Los Angeles.

Nursery of the Children's Home Society (1945), Los Angeles; architect, Paul Robinson Hunter.

Horticulture Research Buildings (1941), U. of Calif., Los Angeles; architects, Paul Hunter and Walter Reichardt.

The George Bush Memorial Garden (1942), South Pasadena; architects, Marsh, Smith & Powell.

Linda Vista Shopping District (1944), San Diego; architects, Whitney R. Smith and Earl Giberson.

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Excerpts from the jury's report: Some projects no doubt received

a kinder treatment at the hands of Fate than others—in some cases the landscaping was obviously neglected, the furniture was pretty terrible, or owners had changed the original design. Practically every premiated design was visited.

The very excellent program set up by the Southern California Chapter emphasizes the educational value of the Awards and stresses the "object of increasing public and professional knowledge of their (the Jury's) deliberations." In other words, the public relations feature of the program is one of the principal values. This consideration was carefully borne in mind by the Jury. We therefore came to the conclusion that the basis of premiation should be an attempt to define representative desirable trends in contemporary architecture, as represented by the projects submitted.

What then are representative desirable trends? And what projects demonstrate them the best?

It is worth while to consider that a jury that attempts to strip itself of all prejudices is also stripping itself of the very basis of its critical faculties. Complete freedom from prejudice can only result in the inability to make a decision. Without it, the mind can have no direction. The popular fallacy that prejudice is an evil and its absence is desirable has to be re-evaluated. What is really meant is that we must be selective in our prejudices; prejudices must be in accord with current thinking or generally accepted ethical standards of culture for our time. Our prejudices are based upon education, experience and certain abilities with which we are all gifted in greater or less measure.

The Jury had prejudices. We hope they are representative of the forward movement in architectural thinking and experience. No claim is made that the decisions are profound, but we do believe that they were fair and balanced. . . .

In tracing, what for this Jury represented desirable trends, we found that there was a group of projects just not quite "arrived," nevertheless representing in high degree desirable trends. At the risk of contradicting ourselves, the Jury created a special mention group for these projects, each of which could easily have won full premiation except for some small lack. Rather than set the Honor Awards up as twinkling stars, we felt it would be more informative if trends were charted somewhat more broadly to help define what

was felt to be the probable flow and direction of architectural effort today. Therefore, the Creditable Mention group.

To further clarify the attitude of the Jury, it should be made clear that there was no attempt to fix attention only on what may be described as abiding values, which keep in force through no matter what crises. The architect's position, among many other things, is to entertain and amuse, and in his effort in this direction he is performing a worth-while function for which we are grateful. To fortify egotism or response to standards of education of their day, architects and others have often sought to ally themselves with the imperishables, by cribbing from the best historical examples, or quoting from classical writers. . . .

Only time will reveal if the Jury's opinion somewhat coincides with the opinion of tomorrow. The navigator's prime problem is to determine where he is. From this he calculates where he hopes to be. We have not attempted to guess what the architecture of the future will be.

The opinion of the public is something the public will make for itself; but, in the making of this opinion, standards or criteria for criticism can be established. "The fatal tendency of people to leave off thinking about a thing when it seems no longer doubtful is the cause of half their errors. It is too easy to fall into the 'deep slumber of a decided opinion.'"

One of the best reasons for an Honor Award program is to pique the inquisitiveness of the public, that they shall search for themselves with a little more substance than "I know what I like."

We believe these remarks generally give expression to a statement of policy adopted for the 1938-1946 Honor Awards for the Southern California Chapter of The American Institute of Architects.

News from the Educational Field

RUTGERS UNIVERSITY, in its College of Engineering, will introduce next fall a course in city and regional planning. It will lead to a Bachelor of Science degree for graduates planning to work as chief planning technicians in small communities, or as assistants in private consulting concerns and government planning agencies.

THE UNIVERSITY OF MICHIGAN, College of Architecture and Design, announces that the George G. Booth Travelling Fellowship in Architecture will be offered again this year, and the competition in design will be conducted during the two weeks beginning April 5, 1947. This competition is open to all graduates of the school who have not reached their thirtieth birthday on that date. Prospective candidates should write to the office of the College of Architecture and Design, University of Michigan, at once.

The Beaux-Arts in 1900

IN THREE PARTS—PART I

By Charles Collens, F.A.I.A.*

IN recent issues of the JOURNAL, appeared an account of the trials and tribulations that so many of us went through in passing our examinations for the Ecole des Beaux-Arts. Mr. Elliot, however, concluded his reminiscences when safely past that initial experience. It might be interesting to some of us to live over again the atelier life that constituted the architectural education of those days in the School itself.

At the beginning of this century, every aspirant for architectural fame felt that his education could not be complete without some years spent at the Beaux-Arts. I am afraid that those good old days are over. Our own architectural schools have reached such a high degree of efficiency, and deal so much more closely with the problems that confront the American practitioner, that the modern student feels no urge to study abroad. I am told that, on the contrary, some French students are now coming here for their education. What is transpiring today at the

*Mr. Collens, a native of New York City, received his B.A. at Yale before entering the Ecole. Since 1904 he has practised in Boston as a member of the firm of Allen & Collens (more recently Collens, Willis & Beckonert). Among the better-known works from that office are: Union Theological Seminary, Williams College Memorial Chapel, libraries at Vassar, Ohio State and Mt. Holyoke, Newton City Hall, Andover Theological Seminary in Cambridge, Park Avenue Baptist Church, Riverside Church and Cloister Museum in New York, and Hartford Theological Seminary.

Beaux-Arts I know not. Whether it will ever again become an Architectural Mecca is in the lap of the gods—but many of us still remember its heyday.

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The Beaux-Arts, judged from our American standards, was a peculiar kind of school. In itself, it was only a sort of clearing house for a number of different ateliers, scattered all over the Latin Quarter. The school buildings are located in the rue Bonaparte, not far from the Seine, surrounding a large courtyard, cluttered with relics of statuary and architectural detail. The central building had a large cast room and smaller studios, flanked on the left by a building which contained the loges. On the right was the Administration Building, with the large Exhibition Hall and smaller lecture rooms. Painting, sculpture, and architecture were supposed to be taught there, but one never heard much about the two former arts, as they were not very popular at the Government School, and such students preferred the private ateliers—Julien's, Collerosi's, and others whose names I cannot now remember. The only instruction that the architects got at the School itself was the free lectures in the history of art, in construction, mathematics, and stereotomy. One went there also very occasionally to try for a mention in modeling or drawing.

The outside ateliers were the backbone of the School, and entirely responsible for its reputation. In my day there were ten or twelve of these, of which possibly the more prominent were those of: Laloux, Deglane, Pascal, Daumet and Esquié. Each of these ateliers had at its head some famous architect holding a government position. When a man had won the Grand Prix de Rome and spent two years at the Villa Medici, he usually returned to France with a title of some sort, which associated him with the government in a somewhat honorary degree. For instance, Laloux was the architect of the Louvre; Pascal, architect of the National Library; Daumet of the Theatre Nationale, etc. It merely meant that each of these men was consulted about any repairs or alteration that might be made in the national monument whose name he bore.

The men in Paris who boasted the most exalted titles were all patrons of ateliers. When I first went to Paris, the Atelier Laloux and others had many Americans.

Pascal had had a number of Americans, but just at that moment was entirely French, so three of us foreigners decided to enter there. When you once entered an atelier, it was like joining a secret society —you were never allowed in the sacred precincts of another atelier, and your whole aim was to build up the fame of your atelier by helping to win more medals and mentions at the monthly exhibitions. It was this rivalry and competition that made for the efficiency of the School.

The curriculum of the School, briefly, was as follows: The men were divided into first and second classes. You entered the second class. Every alternate month was held an *en loge,* as they were called. Your class went up to the loges. You were given a problem in architecture and allowed twelve hours to work out a *parti* or rough scheme. This was handed in in the crudest form, and a copy retained at the School. Then you went back to your atelier and gradually studied up and developed at a large scale the rough scheme that you had outlined. At the end of two months you rendered your *projet* in an activity commonly known as the *charrette.* Your *projet* was hung in the Exhibition Hall and judged with those of the other ateliers. Your *parti* was pasted at the bottom of the *rendu,* and if you had deviated too much from your original scheme, you got a *hors de concours.* There were mentions, first, second class, and military medals awarded. When you had received ten mentions or their equivalent in medals, had passed certain examinations in construction, mathematics, etc., you entered the first class, where the same process followed. After you got your ten mentions in the first class, you were eligible to try for your final thesis or diploma, after which you sauntered forth into the world and built someone a dog-house.

You will see that to get the necessary twenty mentions would take at least three and one-half years, and that was the minimum time, provided you never failed at anything. Some men took as long as six or seven years to graduate, provided they didn't touch the fatal age of thirty, at which time their association with the School ended automatically.

The whole value of the School to us Americans was to learn how to study a problem, and in being associated with men who were rendering great theses, like the Grand Prix de Rome, and thus learn to

be afraid of nothing, no matter how big. Two years was ample time for that. A man was liable to become Frenchified or theoretical in his attitude toward his work, to become too dilettante, to lose his perspective of the value of real business methods in his profession, and to waste in pleasurable study the years in his life when he should have been acquiring American habits of office practice.

I always felt that any man who went to Paris without having first had a good taste of an architect's office was wasting more than half of his time. In all of his study there, he should have had before him a mental picture of how he would apply it to actual work. After all, Architecture may be one of the Arts, but he who practises it must remember that he is the trustee of large sums of money, to be put by good business methods into good construction—two things which do not come automatically to him who concerns himself wholly with pure design. So many of the Beaux-Arts men came back confirmed dilettantes, that a great many offices were afraid to employ them. The majority, however, acquired the true essenitals, and returned in those days to execute a large part of the important work in this country.

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And now to get back to history and the Atelier Pascal. This famous abode of the arts, rats, dirt, etc., was located in the rue Mazarin, not far from the Ecole, and near the Institut de France. There was nothing on the outside to distinguish it from the others, unless you should chance to pass at a moment when someone from the upper windows was yelling "Fire!" or "Murder!" or using some such method of attracting public attention. Like all houses of this nature, you entered into an inner courtyard with a concierge's loge on one side, where in this instance dwelt good Madame Mercier, who washed our blouses and sold us kerosene for the lamps. The rest of the ground floor was occupied by a junk shop. From the courtyard, a dilapidated flight of stairs led aloft, past the dwelling of a M. l'Avocat, to the third floor, where began the realm of *les petites camarades* of the Atelier Pascal. Above the third floor was an upper gallery, so-called, connected with the lower floor by a circular iron staircase. Above this, we occupied a part of the top floor, with certain roof privileges, consisting in

wild goose chases among the chimney pots of the adjoining houses at certain seasons, when other entertainment was lacking.

The wild crew of *apaches* that buzzed all day long in this hive wore the common uniform of a dirty brown blouse and a pair of great baggy corduroy trousers, but underneath all this was a very strict division into various component parts. Lowest in order came the *nouveau de service,* next the *nouveau,* and highest the *ancien.* These latter worthies ruled the atelier and elected the president, or *massier.* There were two other officers, the *susmassier* and the *chef cochon,* or chief pig, whose duties involved the discipline and regulation of the *nouveaux de service.*

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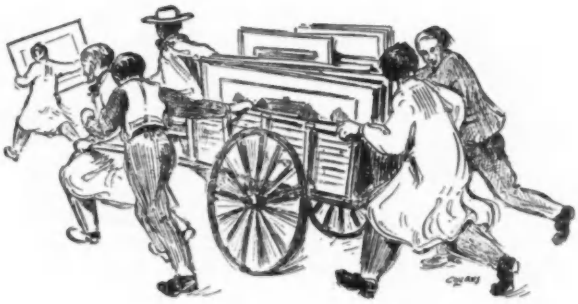
You may wonder where M. Pascal entered into this brotherhood. Pascal came once a week to see us and spend an afternoon. Sometimes you got a criticism, but more often not. You paid twenty francs for every *projet* that you rendered and exhibited at the School, which twenty francs eventually found their way to M. Pascal. In the running of the atelier, he had nothing to say. *Les petites comarades* divided all expenses and our beehive was an independent, self-supporting institution.

One morning, three of us Americans went around to the Atelier and were duly inscribed in its membership, after being examined by a number of *anciens* and the *massier,* as to our general history, personal characteristics, and facial discrepancies, all of which were gravely discussed. We were then required to pay an entrance fee of sixty-five francs, and informed that at the next opportune moment each, in turn, must furnish the cigars, drinks, and little cakes for the entire Atelier. This latter institution usually cost about fifteen francs. We were next introduced to the *chef cochon,* who took us in hand and informed us of our duties.

I imagine that the fond parents who sent their offspring abroad for study in an atelier pictured them as devoting all their time to all-absorbing art. Not so. In the Atelier Pascal, the *nouveau* had to serve as a fag for one year before he became independent. We swept out the atelier, made and tended the fires, ran all kinds of errands, pasted down the frames for the exhibitions, made the scenery for the Quatz-Arts Ball, filled the lamps, and washed the windows. I was

even called upon, during one busy night, to sing and play the banjo periodically to a bunch of hustling Frenchmen, from 10 P.M. until 1 A.M. No one can ever refuse anything that he is told to do under penalty of fine or *le poiteau*. The *eau* had was during the so-called *charrette*. *Charrette* means a little cart, which always figured prominently once a month in carrying the drawings and mounts to the Exhibition Room at the Ecole. For one week before the exhibition, the



fines were legion: six sous if you hung your hat on the patron's hook, two sous if you spoke English, one franc if you spoke German, fifty centimes if you were late to service, etc., ad infinitum. The *susmassier* attended to all this. *Le poiteau* was a little more barbaric, consisting in tying the victim to the wooden pillar, which supported the upper floor, stripping him to the waist, and then painting his face and body all colors of the rainbow, or cutting chunks of hair out of his beard or moustache, if he happened to have one.

The hardest time that the *nouvnouveau* had constant service. Each man became the "nigger" of some *ancien,* and did all his dirty work in getting up the finished drawings, inking and copying, pasting down frames, mixing colors, rushing out for food for his royal highness, and Lord knows what.

As the last day arrived, the atelier became a regular hive. No Frenchman could work except under pressure, and they delighted in spending thirty hours at a stretch over the last part of their drawings. At the approach of two o'clock on Saturday of Charrette Week, the streets around the

School were alive with *charrettes* and crazy Frenchmen bearing great stretchers, followed by their niggers, all rushing headlong for the rue Bonaparte. Americans were very fond of going to the Latin Quarter to see the *charrette,* which was one of the sights of Paris.

Still, with all this time and service devoted to others, the *nouveau* had to render his own *projets* without aid. I wouldn't have changed the system, however. You learned more from niggering for an *ancien* than your patron would teach you in a year, and the free, untrammeled criticism that you got on all sides was worth more than all the perfunctory talk that would come from a more refined arrangement.

(*To be continued*)

Paraplegics

A WAR VETERAN who faces what is left of his life from the viewpoint of a man paralyzed below the waist poses some new problems for the architect. Working through the Hospital and Recreation Corps, N. Y. Chapter, American Red Cross, a committee of The Institute's New York Chapter is developing some new working drawings.

The first step was a series of discussion conferences with those in the paraplegic wards at Halloran Hospital, especially with Harold Peterson, Chairman of the Housing Committee of the Paralyzed Veterans Association, many of whom were dreaming of the day when they would be able to return to their homes. The sessions have been held each Monday and Wednesday night with two members of the Chapter's committee of six attending in rotation.

As a result, the committee concentrated on the design of units necessarily devised to meet the requirements of the veteran compelled to live his life in a wheelchair. Scale drawings and specifications incorporating features such as ramps, extra clearance in corridors and doorways, fixtures in closets brought down to wheelchair level, as well as specially designed bathrooms, bedrooms and exercise rooms have been completed.

The architects have been more than compensated by the interest and enthusiasm which the wounded veterans have shown in seeking to overcome their handicaps. The

plans should be of tremendous value to the approximately 2,000 paraplegic veterans who want to be able to live active and useful lives. While the communities and individual family situations make the problem of each paraplegic different, each man is doomed to hospital living until existing housing is adapted or new housing planned around his requirements.

Serving with Chairman Robert M. Carrère as members of his committee are Albert G. Clay, William Jensen, William Potter, Harold Sleeper and Harvey Stevenson.

With the details tentatively developed, it was felt desirable to conduct an actual field test in the form of a full-sized demonstration, incorporating the standard units immediately adjacent to the paraplegic wards. Accordingly, the aid of the Staten Island Chapter was sought and it immediately guaranteed to undertake the construction. Kenneth Milnes, president of the Chapter, promised early construction, so that the demonstration should soon be ready. The veterans will thus have easy access to the typical units and the committee hopes to perfect its findings by the clinical information thus derived. Final revisions will be made and the complete set of blueprints will then be made available to any disabled veteran seeking aid in the adaptation of his home to his needs, as well as to Federal, State and City Housing Authorities who have already expressed their willingness to cooperate. The plans will be distributed through the New York Chapter, A.I.A., the Red Cross and the Paralyzed Veterans Association.

The Hastings International Congress

TWENTY-TWO countries sent delegates to the Eighteenth International Congress for Housing and Town Planning held in Hastings, England, from October 7th through October 12th last.

The Institute was represented by C. Howard Crane, a member of the Detroit Chapter who practises in London. From Mr. Crane's report to President Edmunds we lift the following:

Five hundred delegates were expected and over twelve hundred arrived, with the result that the matter of providing accommoda-

tion was a bit difficult. Due to luck, and the fact that I was personally acquainted with the manager of the best hotel there, I was well taken care of. I found that the other American delegates were also staying at the Royal Victoria Hotel, so the occasion was a very pleasant one. I met Messrs. Walter Blucher, John Ihlder, John D. Stutz, Herbert Wilkinson, and Mr. and Mrs. Charles F. Palmer. All of the above were attending as representatives of different Governmental departments interested in housing and town planning problems.

The Exhibition was larger and more comprehensive than I anticipated and to me showed great work on the part of the committee in charge, in gathering so much data and exhibiting it in such a nice manner. About twenty-two countries were represented and each country's exhibit was a section in itself. These exhibits consisted of drawings, photographs, diagrams and models. The largest and most complete exhibition was naturally from England because all the other representatives had to bring their exhibits with them, and travel conditions at the moment are not of the best. Next to England, Switzerland and the Netherlands had the best showing, Belgium ran a close second and then such countries as France, Sweden, Norway and Denmark were next. I am afraid that the United States made a rather poor showing, exhibiting only the Costa County Scheme and that in a manner that I felt was rather hard to understand. The rest of the countries including Greece, Poland and some of the South American countries, were represented but in a very modest manner.

On the whole the Exhibition was most enlightening and proved that every country represented has a problem and with few exceptions the problems are essentially the same.

I remained in Hastings Monday, Tuesday, Wednesday and Thursday, and during this time I attended the most interesting of the lectures. Most of them were held in the languages of the lecturers. The general impression I gathered from the exhibitions, the lectures and in conversations held with the different delegates is as follows:

All of the delegates were earnest, sincere and able men and have a great mission in life which is going to take many years to successfully carry out.

The replanning problems of the

older cities of Europe are most interesting, and the primary question seems to be: Should the central historical sections of these ancient cities be by-passed and kept as historical monuments, or should they be destroyed by the cutting of large highways through them suitable for modern traffic, flanked by modern building, in which a few scattered remains of the old town would be left standing with little if any meaning?

We in the States have not the same problems. Our chief concerns today to my mind are zoning, traffic and parking.

Here in England we can be more sympathetic to the European town planners as there are so many beautiful and historical towns in this country that should never be destroyed. They still are useful and should remain as monuments to the tradition and history of the Nation. One of England's methods of solving this problem is to build new satellite towns outside of these areas, developed along modern lines, with the subject of zoning uppermost; business sections, residential areas and industrial groups, together with playgrounds and sport activities, are all planned for a modern design for living.

The above remarks are my own reactions to the things I saw and the compelling arguments listened to. Because of the fact that I am not a professional town planner, they are unbiased. To go into greater detail to my mind would serve little purpose but I do believe that the objectives of these Conferences are great and that it should have every moral and financial assistance possible given it by Governments, local authorities, architects and all civic-minded people.

I understand that further Conferences will be held each year in different countries and I strongly suggest that The American Institute of Architects be well represented at these meetings, not only to give assistance but to acquaint themselves with what is going on in the rest of the enlightened lands.

I don't believe that any important final conclusions were reached at the close of the Conference except to agree that (a) every country had its problems, (b) that each country could be helpful to one another, (c) that these conferences were of the utmost importance and should be held yearly for the exchanging of ideas, and (d) that these meetings of the planners of the enlightened nations was a cog in the wheel of world peace.

The Library of Tomorrow—II

By John E. Burchard

Reprinted, with some excisions, from the November, 1946 *Technology Review*, edited at the Massachusetts Institute of Technology. The essay appeared under the title "The Wreck of Matter and the Crush of Worlds," with a subtitle, "Cultural Scholarship, through More Effective Ways of Utilizing the World's Knowledge, Is the Philosophic Basis for the Charles Hayden Memorial Library."

BY THE GENEROSITY of Mr. J. Willard Hayden and his co-trustees in the Charles Hayden Foundation, Technology has now in hand about $2,500,000 with which it must construct the Charles Hayden Memorial Library as soon as governmental permits can be obtained. This means that the planners of this new building cannot postpone their planning long enough to learn whether any of the conjectures previously made have likelihood of soon attaining reality. No one in his senses would dare build a building today founded in the assumption that they would, and that all previous library thinking could, therefore, be discarded.

The building has to serve four functions: it must offer *a* tool for the undergraduate and the scholar in science and engineering; it must offer *the* tools for the student of social science and the humanities; it must offer extra-curricular fare in non-scientific fields to whet the undergraduate appetite; and it must apply our forces to new methods of librarianship through research. Each of these requires a somewhat different building.

On the one hand, for the student of science, the building is to offer the management for the scholarly branch libraries in the several disciplines which, in the present state of librarianship, are most conveniently located near to the practitioners of the disciplines. It must serve as central repository for older, and for fringe, material; it must supply a broader base of reference than can practically be furnished in the branches; it must

take care of the underclassman so that the advanced libraries can be relieved of him to the benefit of all concerned. It must be ready to assume a still larger role should mechanism become important in librarianship; for when and if it does, centralization will clearly be indicated.

For the student of the humanities the library must make quite a different provision. For him the library is, in literal truth, the laboratory. Accordingly it is desirable that faculty, seminar and conference room, and library materials all be in the same area—indeed in the same building. This requires an arrangement quite different from that of branch library, laboratory, and classroom in the technological departments.

In an institution such as Technology the curricular time available for study of the humanistic subjects is inevitably short—too short perhaps to produce a well-rounded man. There rests a further responsibility then to provide stimulus to the underclassmen and the senior—to compete if you will with the laboratory for his spare time by feeding him with at least the *hors d'oeuvres* which may stimulate an appetite on his part for further tasting of other types of man's thought. A large part of this responsibility devolves upon the new library.

Finally, research must incessantly be carried on, with the special tools at Technology's disposal, to help in the determination as to how far the world can go along lines indicated in the previous text [Jan. JOURNAL]. To accomplish this the library must not only take account of possibilities in codes, selectors, television and microphotography, but also of developments in visual and aural aids to learning. Specifically, laboratories are required in which methods may be tested on both the mechanical and intellectual scales; future staff members must be selected who will be able to contribute to such achievements, be temperamentally anxious to contribute, and be desirous of seeing the possibilities and not the difficulties.

In time any one of these present purposes may become archaic; scientific literature may be organized quite differently, teaching in the humanities may become divorced from the library, extra-curricular stimuli may be provided by other means or may even become unnecessary, research may reach the end of any profitable road. Accordingly no building can be profit-

ably contrived which will freeze any one of these activities either in form or in scale.

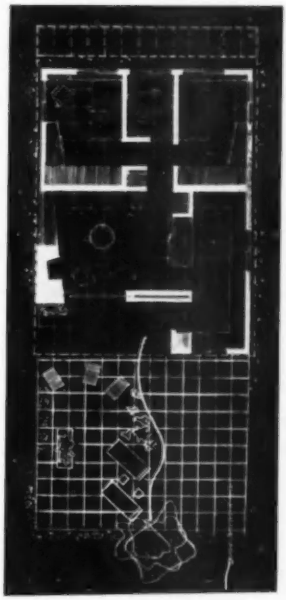
To resolve this dilemma will not be easy, of course. We shall make our building of equal story heights and of such floor structure that every area can accommodate the full weight of books as now stacked or, equally, will provide reading space, teaching space, laboratory space, or viewing screens and rapid selectors. This building will have almost no impedimenta to the use of space, and this is its principal characteristic.

There has to be, of course, a first program for the use of space. The mechanical equipment and the laboratory are to be housed in a half basement. The first floor takes advantage of the building's handsome site on the Charles River (between the main building of M.I.T. and Walker Memorial) and provides an "Avenue of Culture" along which the student will naturally pass in going from the educational area to the recreational area. On this avenue will be an exhibition gallery, the distinguished Dard Hunter Paper Museum, an undergraduate reading room, the recreational reading collection, and the libraries of English and History. No effort will be spared to make this the most attractive place physically in the entire Institute. It is hoped that the intellectual attraction will be no less apparent.

The second floor, which is not on a through passage, will house both library administration and the scholarly over-all reference collections and source material for all disciplines, plus the special serious collections in economics and social sciences which pass under the name of the Dewey Library. The third floor will house the humanities faculties (and also their seminars) and a substantial audio-visual center embracing the most contemporary applications to education of the arts of recorded sound and light.

For anyone who wants to jump to the stars this may seem earthbound enough. We will do what one institution may to accelerate progress toward a more efficient librarianship. But the space vehicle of librarianship which might carry us some day to the absorbing visible planets, still so tantalizingly out of reach, will not be the product of a single institution. It will require a very large movement of scholars, of librarians, of financial sponsors, and perhaps of government before anything of serious import may ensue. Still the prob-

Photograph by Julius Shulman



HONOR AWARD
OF THE
SOUTHERN CALIFORNIA
CHAPTER

THE RUDOLPH LEIBIG GUEST HOUSE
AND FARMER'S COTTAGE, ENCINO

ARCHITECTS: SUMNER SPAULDING, F.A.I.A.,
JOHN REX AND C. GORDON DESWARTE

Do you know this building?

GUNSTON HALL, NEAR ALEXANDRIA, VA.
HOME OF GEORGE MASON, AUTHOR OF THE
BILL OF RIGHTS.

Restoration of the grounds is the objective of this year's Garden Week in Virginia, April 28—May 3

lem is real enough; Anatole France's fancy, Rider's extrapolations, Hardin's Gordian-knot-cutting may none be idle prophecy unless the more imaginative Bush proposal is grappled with tenaciously. The grappling must be without cynicism or selfishness and must be performed simultaneously by very many more people than can be found on our acreage on the Charles River.

Can't We Have a Little Music?

By Edwin Bateman Morris

SOMEONE whose name now escapes me once said that a person who is a grandfather should pause before taking his pen in hand to express strong opinions. I do pause, not because I am a grandfather, each time before I take the pen in hand. In my case it is to find the pen and a place to write ("We thought we would use the vacuum cleaner here now," or "We have placed the current magazines and the fish-bowl and the bird-cage on your desk so the other rooms wouldn't seem so cluttered when the guests arrive.")

The pause that represses is therefore quite long. But that wasn't quite the sort of pause the above Mr. Anon was talking about. He was talking about a grandfather fellow who was accustomed to setting forth his ideas to children, which is done in a very direct and don't-answer-me-back manner. Such a man, writing out his thoughts may fall into the finger-shaking attitude, and be too didactic.

I have on several occasions been shouting about modern architecture, and some time ago it occurred to me that I was indeed didactic, writing far too firmly about a subject which is certainly open to debate. I decided thereupon to be a little more quiet and not take so many occasions to vent opinions that might, within the bounds of possibility, be wrong.

However, in the last issue of the JOURNAL, I read Mr. Louis La Beaume's entertaining and meaning article upon current architecture, and further along in the book the comment upon glassblock as decoration by Mr. M. P. Helperin.

All this seemed to set forth an

idea, which needed seconding and discussion, even though that discussion might be fumbling and more ambitious than conclusive. Being a master hand at fumbling, I thought therefore that I might possibly be permitted, within reason, to burst forth again. I asked Henry Saylor about it. He was naturally a little skeptical, since in discussing architectural design, one enters into a field which is controlled by inspirational urges. For architects the drive from within is so powerful that reasoning from without concerning it may fall into the category of interference, of rushing in headlong where angels fear to tread.

Consider me therefore as a well-meaning person who speaks firmly upon a subject upon which he may be capable of reasoning accurately only up to a certain point. Beyond that, let us say that I may not have corrective devices to sharpen my aim and bring my conclusions full on the target. I recognize that possibility. But here is a subject, for the vital good of the profession, that needs much more thinking about and more more talking about, even though that thinking may not be completely accurate and right. On that basis I venture, in all humility, to speak.

Modern, or Contemporary, architecture is, obviously, new. It has had a life of some twenty-five years as against the several thousand of Architecture itself. If you inflexibly feel that this new design urge is, in spite of its youth, infallible, anything anyone writes will have little value in changing or altering that opinion.

If you feel, however, that history shows every great movement in its beginning to be just a bold charcoal sketch of its Urge, which later is to be studied and re-studied, with certain refining changes of mind, with certain pruning out of heresies if there be any, until there emerges a scale-drawing which presents the Urge with a maximum of its perfections and a minimum of its imperfections; if you feel and believe that, you will like to read, even if you do not concur with, comment from the sidelines or from the fifty-yard stripe high-up where the pattern of play may be clearer.

Modern architecture was conceived and born by the powerful urge of Progress. It is not defensible that, having been born thus, Progress should thereafter be rejected and thrown out. I do not suggest that the present-day architect, his face illumined by the strong white light of inspiration,

disapproves, having brought his new style into ascendancy, of further progress. But I do say that anything bearing a past date is apt to be automatically thrown aside by him from the Progress category.

The deliberate exclusion of the past, good and bad alike, simply because it is past, is, I am convinced, misguided and unprogressive. It is wrong for architecture, it is wrong for any great urge. A parallel is in our sciences, which proceed cautiously, carefully building the progress of today upon the principles of yesterday, making the whole active sum of their achievement a homogeneous blending of the dateless truths of all time.

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Does architecture do this? Does it value and use and improve its progress by the free use of the precious architectural discoveries of the past? Rather, I think it actually resists that. I spoke of the matter at The Institute Convention last spring, receiving this reaction: "The precious architectural discoveries of the past?" quothe some of those who spoke, "Why, you are a Traditionalist!" No architect, apparently, may step back across that line without assuming liability for this designation, whatever his broad inner beliefs may be.

The modern architect has been so influenced by mass thinking in his profession and by the breathless ecstasy of bursting into the new exciting zone of architectural design that he is to an extent ashamed of the elements of the past, just as he would be ashamed of wearing an 1890 bathing suit, or button shoes, or detachable cuffs.

Right there, it is my belief, is a sore spot in the development of modern architecture. The use of the term Traditional proclaims the architect who is suspected of it as someone untrue to the faith. An architect showed me a while ago a scheme which he felt was the best solution of his problem. "But," he said, "I can't use it. It *looks* Traditional." Just like going out in the street in his underclothes.

It is a reasonable assumption, I suppose, that most of the forms of architectural expression and architectural ornament have been pretty thoroughly investigated and explored since the time of the building of the Parthenon. When one rejects *all* the elements and ideas of that long period he rejects a staggeringly high percentage of the possible forms of construction expression. This rejection may be the right thing to do. But we are thus driven into a meager palette of

expressive forms. A pitiful paucity remains after one has cast aside all those forms tarred with the defacing taint of the past. The lode has been painstakingly worked, over the years, leaving not very many ideas not used in the past.

I do concede that modern architects, men of genius, have made a virtue of their poverty of means of expression. The smooth skyscraper approaching nudity in its lack of adornment is paramountly right. You don't plant nasturtiums on the top of Pike's Peak to improve the view from the ground. Awesome size and high-up mass is sufficient.

But, in smaller buildings, where there is no awe-inspiring up-there to fascinate you, what does fascinate you? Nothingness? Perhaps after the over-vivacious facades of the 1900-1910 era, dead-pan absence of any expression may have been pleasant for a while. But after we have had enough of it we look at these smooth surfaces, expressionless as a chorine's face, and we yell "For God's sake, sing!"

The same poverty of the expressions which it is permissible to use has crept into our play-writing and our book-writing. You have noted phrases in frank use in plays and books, employed solely for the purpose of being modern and sophisticate. They include most of the words we formerly found scribbled only on privy walls by callow youths in dire need of self-expression. The writers are backed into a corner. They are not always permitted to use the sentimental words of the language, and fall back upon the forceful vocabulary of the stevedore. What else is there?

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Architecture is in a somewhat similar position. The forms of the past are out. The forms of the present are concerned with utility and function. We use, decoratively, the lally column, which in all but odor is a soil-pipe. We use glass block, as Mr. Helperin has said, for ornament; and for ornament, it must be conceded, it is not very greatly superior to the soil-pipe.

I remember, many years ago, driving through Trenton in the vicinity of the potteries and seeing rejected water-closet bowls sitting out in the front yards of workers' cottages, planted with flowers. I often think of that as a beginning of a modern trend in decoration—the use of a functional thing, in the case of the bowls the most functional thing we know, to make pretty.

One need not criticize the lally column as such, but rather the circumstances which reduce us to its use. Much design skill has necessarily been brought into play in making any kind of acceptable design with such prosaic and unpleasant elements. It is not a little discouraging that so much inspiration and skill and genius has been expended with so few design materials and those materials so pathetically inflexible and so resistant to any loving touch of the designer's hand.

We have the architects, the men of genius. They do not have the palette to work with. In twenty-five years the invention of new expression forms to go with, explain and adorn, the new Modern style has been inadequate. Why not therefore take away the "Keep off the Grass" sign from some of the better of our mellowed architectural forms and motifs. Say to the architects, "As of such and such a date, while we do not wish to repeat any of the inane and silly effects of the past, the term Traditional will not be employed in derision against any design which has the newness and frank expression which is the underlying spirit of Modern, even though it should use design elements of past date." In other words, tell them it is Idea which counts. Tell them Modern is an effort to cure inner and deep-seated ills and inconsistencies of past designing which could not fit present conditions; it is not superficial. And if the beauty of the past can garland the logic of the present, a high achievement will be realized.

Such a point of view is, I fear, premature. It will be slowly and gradually realized, through travail and frustration. In a decade designers may begin to discover they are asked to accomplish too much with too little, to bail the ocean dry with a spoon. They will break back through the date line and take strong forms of expression wherever they can find them.

Perhaps not in a decade. It may take longer. My foresight has a cruising radius of not more than forty years, but I can envision, let us say in the year 1989, a young set of architects with keen eager faces, who look with complete lack of understanding at the designers of the Modern era because they wore the sackcloth and ashes, denying themselves in the midst of plenty, *after* they had obtained their objective. The hunger strike should come before.

I think no architect, even the

most enthusiastic of the contemporaries, is optimistic enough to think the new generation of thirty or forty years from now can be disciplined to hold the line to the present Puritanical self-denial. They will want freedom, an unfettered license to prospect where they please for their gold. Fired with enthusiasm to carry the torch, they will go back into what will then be to them the lovely nostalgic past, full of its riches of motif and ornament. No one believes now that human nature will have so changed by that time that this will not be the case.

My suggestion would therefore be to begin as soon as possible to connect our present architecture, where it can conscientiously so be done, to those things of the past which show the greatest inspiration and appropriateness. Then when the inevitable reaction comes, we shall be so tied up with the whole development and eternal scheme of architecture that all our work and intense design concentration may not be ruthlessly thrown aside. It will not then be pointed to as having no historic value, as having been merely a huge cultural explosion to convince the world that Traditional design needed to have the upholstery and fringe removed.

The upholstery and fringe having now been removed, would it seem sensible to take a few careful steps to amalgamate us with ageless and dateless Architecture, so that the next generation looking back will not consider Architecture *per se* as one thing and our contemporary design as another. When Architecture of part of a century goes into the future as competing with and disdaining Architecture of all time, it will have two strikes on it. In my opinion, but I cannot prove it.

Urban Planning Marches On

With the special emphasis put on urban planning at the last convention of The Institute, the membership presumably awaits news of what its Committee on Urban Planning has been doing. Under the Convention's directive that a national conference on urban planning be called, the Committee invited six professional organizations to send representatives to Washington on Nov. 8 last. These organizations, and their representatives at this meeting, were:

The American Society of Civil Engineers: Harland Bartholomew of St. Louis, and John Nolen, Jr., of Washington.

The American Society of Landscape Architects: Henry V. Hubbard and Justin R. Hartzog, both of Boston.

The American Society of Planning Officials: Walter H. Blucher of Chicago.

The American Institute of Planners: Jacob Crane of Washington and Ladislas Segoe of Cincinnati.

Le Congrés Internationale d'Architecture Moderne: J. L. Sert and Stamo Papadaki, both of New York.

Representing The A.I.A., host of the meeting: Louis Justement, F.A.I.A., of Washington, and Henry Churchill of New York.

There was a considerable amount of doubt, originally, concerning the purposes of the conference and the relationship between the conference and the constituent organizations. Two full days were spent in discussion of aims and procedure, after which the Committee adjourned to meet again on Dec. 14. Representatives at this second meeting were:

For A.I.A., Henry Churchill and Louis Justement; for A.S.C.E., John Nolen, Jr.; for A.S.L.A., Henry V. Hubbard and Justin Hartzog; for A.I.P., Jacob L. Crane and Frederick Bigger (alternate); for A.S.P.O., Richard Ives (alternate for Walter Blucher); E. L. Chandler was present as an invited guest and observer for the A.S.C.E.

Representatives of the C.I.A.M. having suggested a division of the Committee's activities, it was agreed that consideration of *national* legislation be confined to the five national professional organizations as members—A.I.A., A.S.C.E., A.S.L.A., A.S.P.O. and A.I.P.—with C.I.A.M. recorded as the first of several affiliate members.

The Committee recorded its agreement with the ostensible purpose of Title VI of the Wagner-Ellender-Taft bill, but not with its provisions. A preliminary draft of a proposed Federal Urban Land Agency bill was thoroughly discussed and its provisions will be made public if and after the member organizations have approved it.

Out of the two meetings has come the following summary of objectives:

1. To devise an effective partnership between private enterprise and local, state and national governments in creating American

cities that are more desirable both as centers of production and places for living, and that make adequate use of our resources in men, materials, technology and creative ability.

2. To devise procedures for redeveloping or modernizing the entire American city, not merely those portions which are now slums or blighted areas. Our cities, largely the products of the nineteenth century, must be fully adapted to the requirements of contemporary social standards and technology: furthermore, all urban planning must be predicated on a further continuing process of adaptation to the changing conditions that lie ahead of us.

3. To provide a financial and legal mechanism which will make it possible to redevelop urban areas that are now blighted and will become blighted in the future.

4. To devise and recommend procedures that rely on incentives to individual initiative and creative ability rather than on restrictions.

5. To suggest short-range objectives based on taking full advantage of immediate possibilities for action in a manner that is not inconsistent with the long-range objectives.

6. To secure public understanding and support of both the long-term and short-term objectives of the program.

Istanbul Wants an Architect for Its Library

THE DEPARTMENT OF STATE informs us that the Library Commission of Istanbul University is desirous of obtaining an American architect for the reconstruction of and addition to the existing Library.

The following is a digest of the information now available:

The University desires a preliminary survey sufficient to indicate a possible architectural solution and to make possible the preparation of a detailed estimate.

The architect will obviously be given complete drawings of the existing building on his arrival at Istanbul, as well as any data of conditions in same previously requested by him.

As no American architect can be supposed to be familiar with

costs in Turkey, he would be working in collaboration with a Turkish colleague, i.e., he would be given competent local guidance by a Turkish architect furnished by the University.

The Commission assumes that the American architect will require about two weeks to make this survey.

A sum of $5,000 is available, out of which the American architect will have to pay all his expenses. A round trip by plane costs between $1,000 and $1,200 and living costs in Istanbul should not exceed $10 a day.

The A.I.A. Committee on International Relations hopes that a number of architects will welcome this unusually attractive opportunity and requests those interested to mail to its chairman, Julian Clarence Levi, 105 West 40th Street, New York 18, the following data before February 28, 1947:

1) List of library buildings you have designed with (a) full name and address, (b) date of construction, (c) approximate cost;

2) Statement whether you were the sole architect or in association with, or employed in a key position by, the architect.

No further information is available now, but those qualified for consideration will probably be put in direct contact with the proper authorities.

Department of State Grants for Graduate Work Abroad

THE DEPARTMENT OF STATE announces a limited number of travel and maintenance grants to assist United States graduate students to undertake academic studies or research in the other American republics. The Department has the cooperation of the United States Office of Education and the Institute of International Education in the administration of this program.

The grants will be awarded to qualified candidates to supplement personal funds or funds they may expect to receive through fellowships or other assistance from universities, research councils or other qualified organizations. The grants will provide travel or maintenance,

or both, in accordance with the individual needs of the students and estimates of the cost of living in the countries in which study is to be undertaken.

Candidates must hold a bachelor's degree or its equivalent and must be engaged in or recently have completed graduate study. They must also have a good working knowledge of the language of the country in which study is to be undertaken. Projects will be considered with reference to their usefulness in the development of broader understanding between the United States and the other American republics, as well as on the basis of their technical merit, and should be sponsored by appropriate university or college authorities. Other things being equal, preference will be given to honorably discharged veterans of World War II who meet the above qualifications. Although no age limit has been set, the probability is that persons over 35 will have less chance of being selected.

Successful candidates will be expected to remain in residence for the purpose of study or research for at least six months. Grants will be valid for a minimum of six months and a maximum of one year. Under exceptional circumstances grants may be renewed, provided funds are available.

Application blanks may be obtained from the American Republics Section, Division of International Educational Relations, United States Office of Education, Federal Security Agency, Washington 25, D. C., and should be returned to that office not later than March 1, 1947. It is hoped that announcement of recipients of grants can be made by May 1, 1947.

Books & Bulletins

A62 GUIDE FOR MODULAR COORDINATION. By Myron W. Adams and Prentice Bradley. 290 pp. 9″ x 12″. Boston: 1946: Modular Service Association, 110 Arlington St. $10.

The Bible of modular coordination, expressed largely in scale drawings of details, with a minimum of text. Architects have plenty of questions as to how and why and when modular coordination is used; here are the answers in superb drawings that clear up the dense fog of antiquated and laborious detailing of the past. The A.I.A. may well be proud of its sponsorship of the system and the Guide.

BUILD YOUR OWN ADOBE: By Paul and Doris Aller. 122 pp. 8″ x 11″. Stanford University, Calif.: 1946: Stanford University Press. $3.

A recrudescence of the pioneer spirit is evident in this detailed account of a homebuilding project. A California typographer, his wife and daughter (a student of architecture) built their home, expending some months of week-end labor, a minimum of cost, a lot of evening planning and an unusual supply of ingenuity and good taste. Asphalt-mulsified earth made the sun-dried brick, which were laid up in waterproof mortar. This blow-by-blow account, while written for laymen, is of no less interest to the architect.

NEW CITY PATTERNS. By S. E. Sanders and A. J. Rabuck. 212 pp. 8½″ x 11″. New York: 1946: Reinhold Publishing Corp. $7.50.

Two planning researchers connected with the Public Buildings Administration present their findings for the aid of those who, officially or unofficially, would promote the process of replanning and rebuilding our cities.

THE FUTURE OF HOUSING. By Charles Abrams. 448 pp. 6″ x 9¼″. New York: 1946: Harper & Brothers. $5.

The author, a lecturer at the New School for Research during the past decade, tries to bring out of the present confusion of pressure groups—the veteran, the underhoused, the realtor, the lenders on mortgage, labor, the do-gooders and others—a rational picture of the country's great need. He offers a program.

DATA BOOK FOR CIVIL ENGINEERS. By Elwyn E. Seelye. 334 pp. 9″ x 11½″. New York: 1946: John Wiley & Sons, Inc. $6.75.

This is Vol. 2 in a work of three volumes; the first, on Design, has previously appeared, and the third, on Field Practice, is in preparation. The present volume is concerned with Specifications and Costs. By the use of index figures and conversion tables relating variables in various cities, this matter of costs is projected backward and also forward.

CHARLESTON. Photographic Studies by F. S. Lincoln. 84 pp. 8¼″ x 11″. New York: 1946: Corinthian Publications, Inc. $5.

The bare mention of F. S. Lincoln's name is sufficient evidence to any architect, and to countless laymen, that the fruit of his negatives, whether in photographic prints or, as here, in superb gravures, will leave little to be desired. Old Charleston has been photographed many times and by many men, but never like this.

YOUR BUILDING CODE. By Miles L. Colean. 32 pp. 6″ x 9″. New York: 1946: National Committee on Housing. 35c.

Everyone admits that faulty building codes constitute one of the formidable stumbling-blocks in the path of this nation's progress toward better housing for all. Here is a persuasive and well reasoned pamphlet for the education of the public, with definite suggestions as to what the citizen can do about it.

GEORGIAN LONDON. By John Summerson. 328 pp. 5½″ x 8½″. New York: 1946: Charles Scribner's Sons. $5.

The Curator of the Soane Museum in London writes with the authority of one who has long been a keen student of Georgian architecture. Unlike too many architectural historians, he subordinates the actual forms and details of an evolving style to the personalities, the laws, the public thinking, the geographical and other factors which brought these forms into being. There are good illustrations and an unusually broad index.

PLANNING RECOMMENDATIONS FOR THE WASHINGTON SQUARE AREA. By Arthur C. Holden. 102 pp. 8½″ x 11″. New York: 1946: The Washington Square Assn. $1.50.

An analytical and constructive report by Holden, McLaughlin and Associates, consulting architects and planners, as to the future development of one of Manhattan's best-known neighborhoods.

PLANNING CAFETERIAS FOR AUSTRALIAN INDUSTRY—Part I; A Manual for Architects and Engineers. 48 pp. 8½″ x 11″. Melbourne: 1944: Department of Labour and National Service.

PRINCIPLES OF PLANNING SMALL HOUSES. Technical Bulletin No. 4, National Housing Agency, Federal Housing Administration. Revised June 1, 1946.

The Editor's Asides

IF YOUR THOUGHTS run as far ahead as May Day you will be interested in knowing that Garden Week in Virginia, after a lapse since 1941, is scheduled for April 28—May 3. Approximately one hundred of the most beautiful and historic gardens in private ownership will be open for inspection. The James River, the Piedmont Plateau, the Shenandoah Valley and the Potomac beckon. Remember, it's later than you think.

WE ARE INFORMED, through the *Journal* of the R.A.I.C., that the Public Service of Canada requires for the Department of Agri-

culture at Ottawa two items of personnel: an architect ($2,580—$3,000) and a swine herdsman ($2,124—$2,280).

Economic leveling moves apace.

HUBERT RIPLEY'S great soul goes marching on. The *Wisconsin Architect* in its December issue prints his recipes for "Bishops, Bowls and Punches." Even the reading of his running comment is a sure cure for dryness of the mouth.

IN WELCOMING the delegates to the International Housing and Town Planning Conference, the Mayor of Hastings said that William the Conqueror had undoubtedly been the town's greatest advertising asset. Incidentally, William brought with him a fort consisting of wood sections, to be quickly assembled on the site—the first of the prefabs. It did not last very long. The ruins of the stone fort which replaced it are one of Hastings' greatest treasures.

FOLLOWING closely upon the request of English architectural students (May JOURNAL, p. 262), comes an inquiry from Czechoslovakia. Would there be an opportunity for two or three students, who will have finished their undergraduate studies by 1948, to work in our architectural offices for a year of coveted experience? The time is still too far distant for specific commitments, but it would be pleasant to pass on some encouraging words from sympathetic architects.

A GORDON LORIMER, who has made modular coordination intelligible to a large part of the profession, has resigned the post of New York City's Chief Architect. He will act as technical consultant to The Producers' Council and engage in private practice in New York.

EDWARD B. GREEN, F.A.I.A., of Buffalo, after serving on the New York State Board of Examiners of Architects ever since it was first organized thirty-one years ago, has retired. He is the last of the original members to leave the Board, as D. Everett Waid, F.A.I.A., its first president, Albert L. Brockway, F.A.I.A., and William P. Bannister, F.A.I.A., have died and Frederick L. Ackerman, F.A.I.A., resigned many years ago. Mr. Green served as president of the Board from the time of Waid's retirement, some twenty years ago, until 1939. Charles Butler,

F.A.I.A., succeeded Green as president and has only recently given it up in the expectation of retiring from the Board sometime this winter after twenty years of service. Ralph E. Winslow, Director of the Department of Architecture at Renssalaer Polytechnic, fills the vacancy caused by Mr. Green's retirement.

AMONG THE WELCOME CALLERS at The Octagon this past month was Lorimer Rich of Brooklyn. He reminded us that in 1937 the A.I.A. Convention, meeting in Boston, passed the following resolution:

Whereas, The proposed alterations to the exterior of the central portion of the Capitol at Washington would destroy original work of Thornton, Bulfinch and Latrobe; and

Whereas, no urgent necessity for said changes has been advanced; therefore, be it

RESOLVED, That The American Institute of Architects, in convention assembled, express itself as opposed to any material alteration of the central portion of the Capitol, either in form or material....

Rich has reason to believe that the threat to the Capitol is likely to reappear in the not too distant future. When asked what he thought we should do about it, his advice was, "For the present, just utter a low growl."

Necrology

According to notices received at The Octagon between January 8, 1946, and January 8, 1947

AURELIO, FRANK LEBARON
Newtonville, Mass.

BASSFORD, CHARLES ASHER
St. Paul, Minn.

BAUER, ALEXANDER H.
Milwaukee, Wis.

BELLINGER, LOUIS A. S.
Pittsburgh, Pa.

BIGGAR, CHARLES HOWATT
Bakersfield, Calif.

BILL, H. S.
Columbia, Mo.

BLEVINS, ALBERT H.
Pasadena, Calif.

BLITHE, WESLEY LESHER
Philadelphia, Pa.

BOHNARD, WILLIAM A.
Cleveland, O.

BRAGDON, CLAUDE, F.A.I.A.
New York, N. Y.

BROCKIE, ARTHUR H., F.A.I.A.
Philadelphia, Pa.

BROWNE, HERBERT W. C., F.A.I.A.
Boston, Mass.

BRUST, PETER, F.A.I.A.
Milwaukee, Wis.

CHANDLER, HOWLAND SHAW
Needham, Mass.

CODMAN, STEPHEN R. H.
Boston, Mass.

COLTRIN, ROBERT B.
Galveston, Tex.

DAVENPORT, HAROLD DALZIEL
Detroit, Mich.

DILL, MELVILLE REESE, JR.
Wilmington, Del.

DOUDEN, WILLIAM
Washington, D. C.

EDBROOKE, HARRY W. J.
Denver, Colo.

ESSLINGER, A. WILLIAM
Detroit, Mich.

FOX, THOMAS A.
Arlington, Mass.

GILMORE, CHARLES JAMES
Phoenix, Ariz.

GOMPERT, WILLIAM H.
New York, N. Y.

GOODRICH, WILLIAM F.
Detroit, Mich.

GUNTHER, JOHN
Hancock, N. H.

GUTHRIE, HUGH W.
Milwaukee, Wis.

HELME, J. BURN
State College, Pa.

HOUSTON, C. FREDERICK
Charlottesville, Va.

KAST, MILLER I., F.A.I.A.
Harrisburg, Pa.

KEEFE, CHARLES S.
Kingston, N. Y.

KIMBALL, ALLEN HOLMES
Ames, Iowa

KING, MELVIN L.
Syracuse, N. Y.

KLEIN, EUGENE S., F.A.I.A.
St. Louis, Mo.

LAURIE, ARCHIBALD W.
Brooklyn, N. Y.

LAWRENCE, ELLIS F., F.A.I.A.
Portland, Ore.

MARR, RICHARD H.
Detroit, Mich.

MARSTON, SYLVANUS B., F.A.I.A.
Pasadena, Calif.

MEUSSDORFFER, C. A.
San Francisco, Calif.

MILLER, JAMES R.
San Francisco, Calif.

OLSCHEWSKY, HENRY JOHN
Seattle, Wash.

PFLUEGER, TIMOTHY L.
San Francisco, Calif.

POPE, THEODATE (Mrs. T. P. Riddle)
Farmington, Conn.

Ross, T. Paterson
San Francisco, Calif.
Roush, Stanley L.
Pittsburgh, Pa.
Rowland, Wirt Clinton
Detroit, Mich.
Satterthwaite, Pennington
Short Hills, N. J.
Sayward, William J., F.A.I.A.
Atlanta, Ga.
Schirmer, Robert F.
New York, N. Y.
Sedgwick, Henry Renwick
New York, N. Y.
Shreve, Richmond H., F.A.I.A.
New York, N. Y.
Schucker, Erick Albert
Erie, Pa.
Shurrocks, Alfred F.
Nantucket, Mass.
Stevens, Edward F., F.A.I.A.
Wellesley Hills, Mass.
Stratton, Charles H.
Washington, D. C.
Street, Thomas Grinter
Chattanooga, Tenn.
Sugarman, Morris Henry
New York, N. Y.
Taylor, Edward Cray
Los Angeles, Calif.
Topp, O. M.
Pittsburgh, Pa.
Walker, Nat Gaillard, F.A.I.A.
Ft. Myers, Fla.
Walters, Clarence Dilworth
Tulsa, Okla.
Watson, Henry Barton ..
Los Angeles, Calif.
Wells, Dalton Russell
Detroit, Mich.
Winslow, Carleton M., F.A.I.A.
Los Angeles, Calif.

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HONORARY MEMBERS

Adams, Herbert
New York, N. Y.
Connick, Charles J.
Newtonville, Mass.
Garnsey, Elmer Ellsworth
New York, N. Y.
Guérin, Jules
New York, N. Y.
Lindsay, George F.
Davenport, Iowa
Marston, George W.
San Diego, Calif.
Pratt, Frederic B.
Brooklyn, N. Y.
Seymour, George Dudley
New Haven, Conn.
Werlein, Mrs. Philip, 3rd.
New Orleans, La.

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Paris, France
Distel, Hermann
Hamburg, Germany
Laloux, Victor M. I.
Paris, France

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F.A.I.A.

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